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Southeast Seven VI

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The Southeastern Center for Contemporary Art
750 Marguerite Drive
Winston-Salem, North Carolina 27106

Price: \$6.00

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The Southeast Seven VI

*An exhibition of the seven
NEA/SECCA Southeastern Artists Fellowship recipients
for 1982—83*

**ROBERT BRADY EDWARD LEE HENDRICKS
DON COOPER HERB JACKSON
MARK GROTE JIM RICHARD
ALAN SONNEMAN**

16 April—22 May 1983

Southeastern Center for Contemporary Art
Winston-Salem, North Carolina

17 October—2 December 1983

**Gallery of The School of Art and Architecture
and Art Center for Southwestern Louisiana**
*University of Southwestern Louisiana
Lafayette, Louisiana*

Supported by a grant from the National Endowment for the Arts
in Washington, D.C., a federal agency.



Foreword

The NEA/SECCA Southeastern Artists Fellowship program demonstrates what SECCA represents—possibly better than anything else we do—and the spirit of concern the National Endowment for the Arts has for the growth and recognition of individual artists. SECCA attempts to locate, identify, support and exhibit the Southeast's most outstanding artists. This is exactly what this program does. We felt from the beginning of this endeavor seven years ago that, although it was vitally important to reward artistic achievement by offering monetary fellowships, it was equally important to show the public why these artists were selected. This is fulfilled through a major exhibition of the fellowship recipients' work. It is rewarding to note that other fellowship programs are beginning to follow this format. We have always felt, and it has been demonstrated, that the exhibition aspect of this program provides tangible benefits for both the artists and the public.

Ted Potter
Director

The NEA/SECCA Panel

McDonald Bane/Winston-Salem, North Carolina

Bruce Dempsey/Jacksonville, Florida

Richard A. Johnson/New Orleans, Louisiana

The Love Hate of the Jury System

Artists love to have their work shown and to have authoritative pats on the back. . .but they hate to be judged. Judges love to see all of that new work and to be authorities. . .but they hate to be judged in turn by the resulting show.

Without doubt, it is hard work on both sides of the table (curious that there seems always to be a table between the judges and the projection screen. . .). Except in cases where there are "buddies" that expect prizes or gross biases are held it is a pretty straightforward process. The artists submit what they believe to be their best (or most acceptable) work and the judges select what they believe to be the best work (or most acceptable).

Acceptability is the first stumbling block. For this there is little to do except hope that on both sides of the jury system there will be the courage of conviction.

A second hindrance is the jury in conflict. Out of this situation comes compromise rather than strong commitment. The danger, of course, is that the compromise may result in comfortable acceptability instead of rewarding the most challenging work. (The latter may or may not be the best or most deserving; that is another question.) For this problem there is no easy solution considering the diversity of opinion and the rate of change of art and ideas at this time in history.

The third obstacle is that of clarifying the role of the jury. Is it to select the best of current competent meritorious art or is it to look for the avant-garde? Either direction is valid; however, if each viewpoint is present on the part of individual members of the jury it will be a major complication of the problem in the paragraph above. Be a jury instructed to choose the best of already approved modes of contemporary art there is likelihood of fairly consistent thinking. On the other hand, avant-garde judging is almost unfeasible because (1) we really can't identify the avant-garde as avant-garde until it has passed us by and then it is no longer avant-garde and (2) in a game of comparisons we can't compare it to other work because the criteria don't conform to a norm.

Is all of this intended as outright condemnation of the jury system? Never! It brings prize money to artists and honoraria to judges and provides an arena into which one can toss one's techniques and concepts and take the dare.



McDonald Bane, a painter, is the former curator of exhibitions at SECCA.

Strength, Originality, Skill

The Southeast Seven exhibition is an admirable example of the important work that the Southeastern Center for Contemporary Art continues to do in encouraging and showcasing artists from the southeastern region.

As a member of the judges panel for the Southeast Seven VI exhibition, I was impressed by the high quality of all the artworks submitted for this competition. Throughout there was exhibited a strength, originality and thorough technical skill that made the choosing of seven winners very difficult. However, the seven artists finally chosen for this exhibition are true representatives of the superior art being created in our part of the country. My congratulations to all of them.

And special congratulations to the excellent staff of SECCA for their efficient and professional organization and handling of this eminent event.



Bruce Dempsey is director of the Jacksonville Art Museum in Florida.

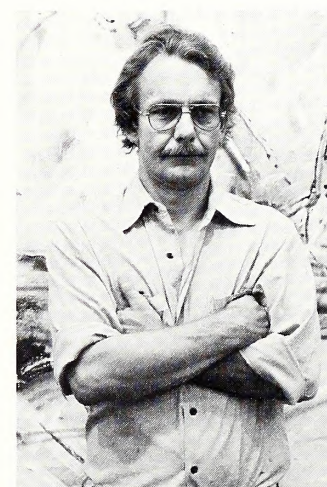
A Springboard for Artists

The work submitted to the 1982—83 Southeast Seven jury was indicative of the wide range of styles and imagery that is prevalent throughout the artistic community. After reviewing some five thousand slides by over eight hundred artists, I can say with certainty that no particularly dominant style is evident in the Southeast.

As expected in a competition of this size and scope, the quality of the work ranged from amateurish to excellent with the great majority being mediocre attempts at emulating known trendy styles. However, there were many artists that stood out in my mind, and it became increasingly difficult when the panel had pared the entries down to the final twenty-five.

There is certainly a wealth of talented artists in the Southeast and the seven selected here are representative of that talent. I was delighted to discover that each of the award recipients had many years experience in his craft and had already achieved previous recognition.

The NEA/SECCA Southeastern Artists Fellowship Awards have become a springboard for talented, young artists in the South. Congratulations to SECCA and to its staff for fairness and professionalism.



Richard A. Johnson, a former artist-in-residence at SECCA, is an associate professor of fine arts at the University of New Orleans.

Robert Brady

UNTITLED



Born:

1946

Education:

B.F.A., California College of Arts and Crafts, 1968
Foreign Study: California College of Arts and Crafts, Mexico, 1968
M.F.A., University of California, Davis, 1975

Present Position:

Associate Professor of Art, California State University, Sacramento

Grants and Fellowships:

National Endowment for the Arts Fellowship, 1981
NEA/SECCA Southeastern Artists Fellowship, 1982

Selected Solo Exhibitions:

Newport Museum of Art, Newport, California, 1979
Crocker Art Museum, Sacramento, California, 1979
Braunstein Gallery, San Francisco, 1980
Braunstein Gallery, San Francisco, 1981
Madison Art Center, Madison, Wisconsin, 1982
Morgan Gallery, Shawnee Mission, Kansas, 1982

Selected Exhibitions:

"Routes in Clay," San Francisco Museum of Modern Art, 1979
"Clay Figure," American Craft Museum, New York, 1981
"Ritual and Function," Contemporary Ceramics Invitational, Museum of Art,
Rhode Island School of Design, Providence, 1981

Selected Collections:

San Francisco Museum of Modern Art
Stedelijk Museum, Amsterdam, Holland
Utah Museum of Art, Salt Lake City
American Telegraph & Telephone, New York
University of Arizona, Tempe
Diana Fuller, San Francisco
Judge Niemi, Seattle, Washington
Thomas Garver, Los Angeles
Lannan Foundation, West Palm Beach, Florida
Mary McFadden, New York
Rena Bransten, San Francisco
Antonio Prieto Collection, Mills College, Oakland, California
First Bank of Chicago, San Francisco
Weinstocks Department Store, Ogden, Utah
Peter Voulkos, Berkeley, California
Dr. Monson, Seattle, Washington
Robert Hudson, Marin, California
Ruth Tamura, Honolulu, Hawaii



Robert Brady

Robert Brady

In 1964, my senior year of high school, I dropped algebra to take an easy course in crafts. I had no serious intentions and had no idea of what I was getting into. The very first class period I was given an assignment to make a slab-built clay pitcher. By the end of that fifty-minute period I had the pitcher made (quite good too) and I had, that fast, fallen hopelessly in love with the making of objects.

I remain disciplined and committed to an ongoing search of myself and my work. I feel a responsibility only to make work that is honest and as close to my heart as possible. That is a substantial task and one that will never be fully met, providing an ongoing excitement and challenge.

With thoughtfulness, I try to trust fully my ideas and feelings in the hope that the work will be essential, personal and peculiar to me. A balance of evolution and self-acceptance is the attempt.

Don Cooper

NIGHT APPROACHES, DARKNESS CREEPS IN



Jerry Burns

Born:

1944

Education:

B.F.A., University of Georgia, Athens, 1966
M.F.A., University of Georgia, Athens, 1968

Present Position:

Self-employed artist

Grants and Fellowships:

NEA/SECCA Southeastern Artists Fellowship, 1982

Selected Solo Exhibitions:

Scott Gallery, Atlanta, 1972
Wesleyan College, Macon, Georgia, 1973
Oglethorpe University, Atlanta, 1974
LaGrange College, LaGrange, Georgia, 1975
The Third Floor, Atlanta, 1979
Kipnis: Works of Art, Atlanta, 1981

Selected Exhibitions:

Artists in Georgia, Atlanta, 1971, 1972, 1982
San Diego 24th Annual, San Diego, California, 1977
Kiku Gallery, Seattle, Washington, 1978
47th Annual Southeastern Competition, Southeastern Center for Contemporary Art,
1979
LaGrange National, VI, LaGrange, Georgia, 1981
Nexus Galleries, Atlanta, 1982
Small and Important, Atlanta, 1982

Selected Collections:

High Museum of Art, Atlanta
Georgia Power Company, Atlanta
Georgia Council for the Arts, Atlanta
Heery International, Atlanta
Carter and Associates, Atlanta
Peasant, Inc., Atlanta



Marcia Isaacson

Don Cooper

Don Cooper

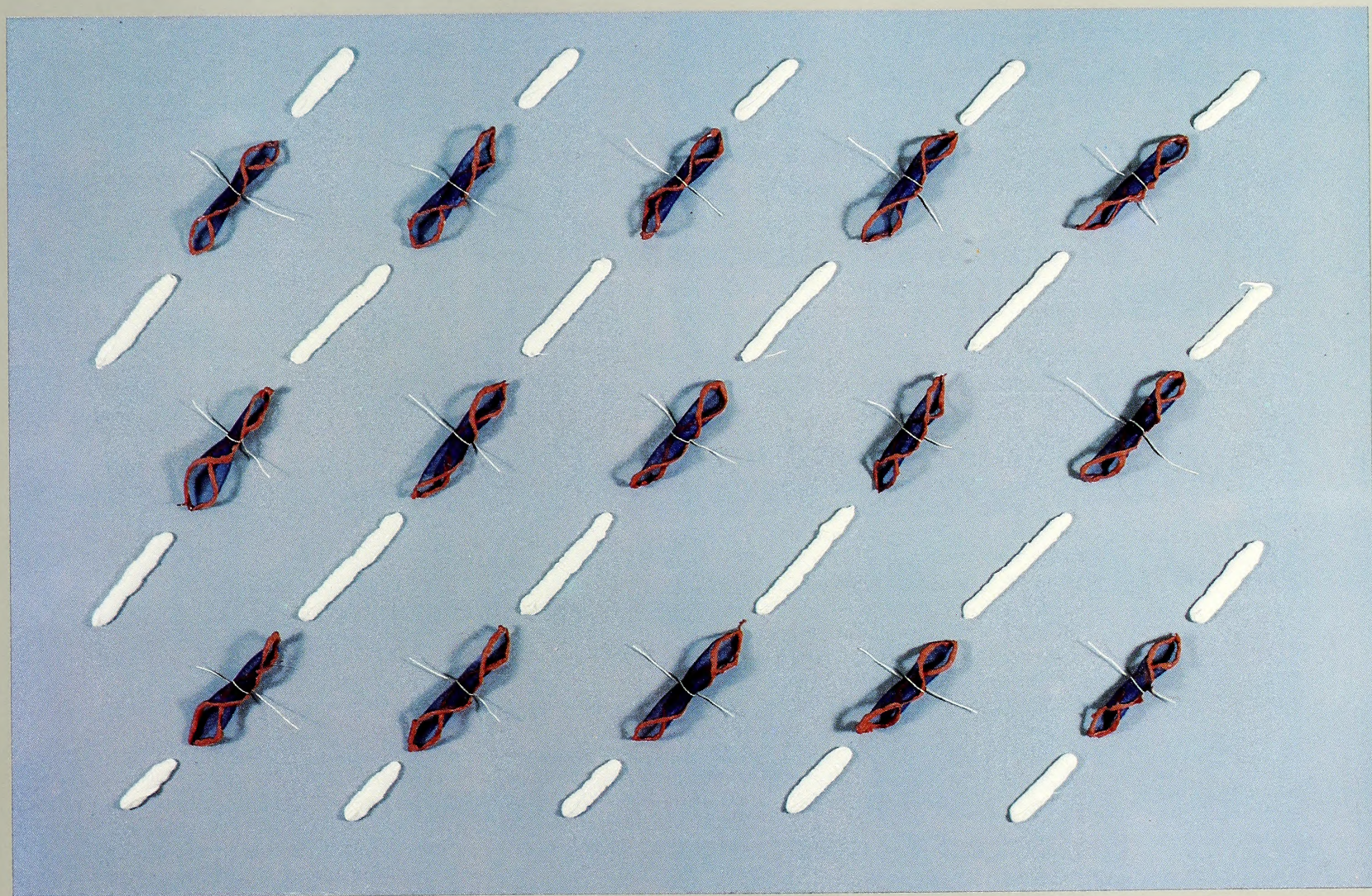
My inner narrative seeks expression in paint. It is a narrative that describes portions of my life experience, my imagination and the sum of my knowledge of picture making.

The pictures exist as scenes in which moments of animation are presented. They imply information about the human condition, such as innocence, anxiety, beauty, intrigue and wonder. The animals, aborigines, landscapes and the luminous coloration appear through a fascination I have with their imagery. They convey a sense of mystery and amazement that I feel enhances the narrative.

I have a genuine passion for painting. I feel very fortunate to have a visual voice for my inner narrative. I enjoy the dialogue with the paint, in which openness and searching constantly lead to new discoveries. I have learned to let the painting do most of the talking, and I'm always filled with anticipation for what it will say next.

Mark Grote

UNTITLED



Born:

1947

Education:

B.F.A., Dayton Art Institute, Dayton, Ohio

M.F.A., Washington University, St. Louis, Missouri

Present Position:

Associate Professor, Loyola University, New Orleans

Grants and Fellowships:

National Endowment for the Arts Field Grant, 1980

National Endowment for the Arts, Art Cars, 1981

National Endowment for the Arts Grant, 1982

NEA/SECCA Southeastern Artists Fellowship, 1982

Louisiana State Arts Council, Division of the Arts Grant, 1982

Selected Exhibitions:

Biennial Exhibition of Piedmont Painting and Sculpture, Mint Museum of Art,
Charlotte, North Carolina, 1979

One-person Show, University of Georgia, Athens, 1980

One-person Show, Contemporary Arts Center, New Orleans, 1980

Alexandria Museum, Alexandria, Louisiana, 1980

Contemporary Arts Center, Louisiana Sculpture Biennial, New Orleans, 1980

One-person Show, Southeastern Louisiana University, Hammond, 1981

Mississippi Museum of Art, Jackson, 1981

Sculpture Center, New York, 1981

San Francisco State University, 1981

Art Cars, Public School #1, New York, 1982

Contemporary Arts Center, Louisiana Sculpture Biennial, New Orleans, 1982

Louisiana State University, Baton Rouge, 1982

Selected Collections:

Pan American Insurance Company, New Orleans

John Deer Corporation, Illinois

Katz & Besthoff Collection, K & B Plaza, New Orleans

Christovich & Kearney Attorneys, New Orleans

Pensacola Junior College, Pensacola, Florida

Loyola University, New Orleans



Mark Grote

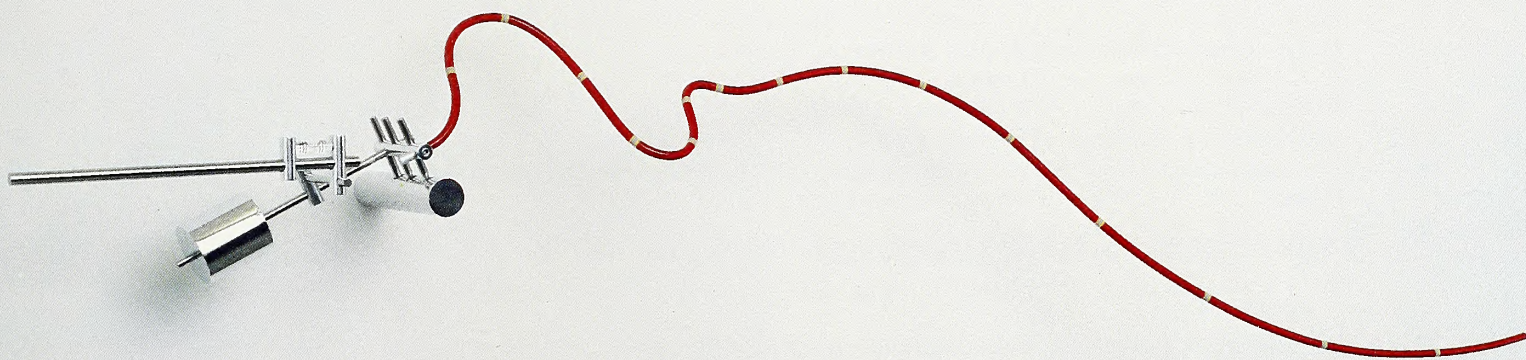
Mark Grote

My work deals with sculptural materials presented in a manner which is almost two-dimensional or painterly in expression. Color and texture are primary concerns of my aesthetic. Backgrounds of steel or aluminum are painted and form compositional surfaces for woven and polished objects, which I select from industrial sources or make to form strong resemblances to industrial parts. The grid is a base I use, or consciously depart from, in my object organization. I incorporate the object parts and painting into visual reliefs bound in raised angle frames that are covered with plexiglas.

I believe I am attempting to extend and merge formal and conceptual issues and two- and three-dimensional art. The result I hope for expresses a dialectic of cloned industrial systems and randomly drawn gestures, of social regimentation and impulsive alternatives.

Edward Lee Hendricks

1982-XIII



Born:

1952

Education:

B.F.A., Birmingham-Southern College, Birmingham, Alabama, 1974
M.F.A., University of North Carolina, Chapel Hill, 1976

Present Position:

Self-employed artist

Grants and Fellowships:

NEA/SECCA Southeastern Artists Fellowship, 1982

Awards:

Juror's Award, Birmingham Art Association Juried Show, Alabama, 1979
Second Place Award, National Sculpture '75, 1975

Selected Solo Exhibitions:

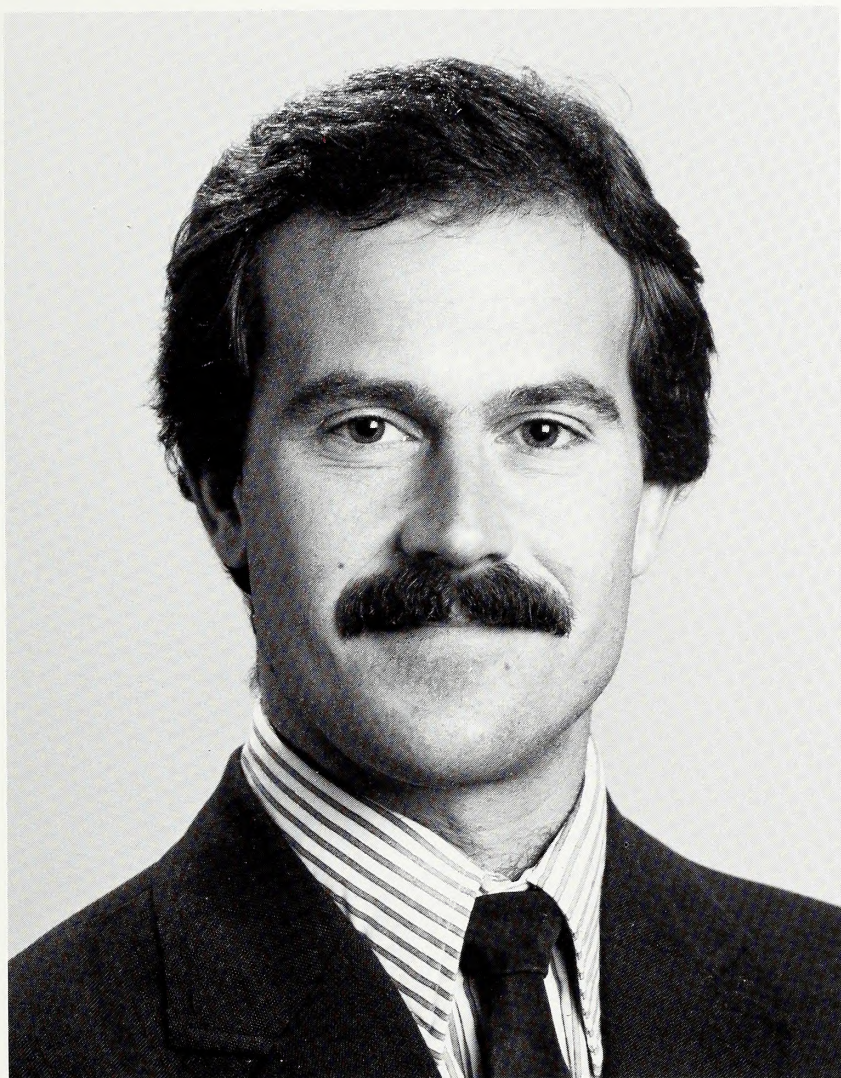
Appalachian Center for Contemporary Art, Charleston, West Virginia, 1978
University of Alabama, Huntsville, 1979
Southeastern Center for Contemporary Art, 1980
Alexander F. Milliken Gallery, New York, 1980
Osuna Gallery, Washington, D.C., 1981
Montgomery Museum of Fine Arts, Alabama, 1981
Birmingham Museum of Art, Alabama, 1981
O.K. Harris West, Scottsdale, Arizona, 1981
Eric Makler Gallery, Philadelphia, 1982
Eve Mannes Gallery, Atlanta, 1982
Hunter Museum of Art, Chattanooga, Tennessee, 1982
Alexander F. Milliken Gallery, New York, 1982

Selected Exhibitions:

Ed Hendricks and Jim Neel, Birmingham-Southern College, Birmingham, Alabama, 1977
Ed Hendricks and Jim Neel, University of Montevallo, Alabama, 1978
Alabama Artists Invitational, Birmingham Museum of Art, Alabama; Huntsville Museum of Art, Alabama; Fine Arts Museum of the South, Mobile, Alabama; Montgomery Museum of Fine Arts, Alabama; New Orleans Center for Contemporary Art, New Orleans, 1978
Birmingham Sculpture Invitational, Birmingham Museum of Art, Alabama, 1978
Henri Gallery, Washington, D.C., 1978
Regional Artists in Two and Three Dimensions, Birmingham Museum of Art, Alabama, 1979
Ed Hendricks and Frank Fleming, Alexander F. Milliken Gallery, New York, 1979

Collections:

American Republic Insurance Company, Des Moines, Iowa
Birmingham Museum of Art, Alabama
Equitable Life Assurance Society of the United States, New York
International Telephone and Telegraph Company, New York
Lannan Foundation, Palm Beach, Florida
Mint Museum of Art, Charlotte, North Carolina
Montgomery Museum of Fine Arts, Alabama
New Orleans Museum of Art, New Orleans
South Central Bell, Birmingham, Alabama
Phoenix Art Museum, Arizona



Edward Lee Hendricks

Herb Jackson

SILENT REALM



Born:

1945

Education:

Davidson College, Davidson, North Carolina
Philips Universitat, Marburg, West Germany
University of North Carolina, Chapel Hill

Present Position:

Chairman, Art Department, Davidson College, Davidson, North Carolina

Grants and Fellowships:

NEA/SECCA Southeastern Artists Fellowship, 1982

Selected Solo Exhibitions:

Mint Museum of Art, Charlotte, North Carolina, 1973, 1983
Impressions Gallery, Boston, 1975, 1981, 1983
Van Straaten Gallery, Chicago, 1977
Southeastern Center for Contemporary Art, 1981
Phyllis Weil and Company, New York, 1981, 1983
Princeton Gallery of Fine Art, Princeton, New Jersey, 1982
Oxford Gallery, Oxford, England, 1982
Hodges/Taylor Gallery, Charlotte, North Carolina, 1982, 1983
DBR Gallery, Cleveland, Ohio, 1983

Selected Exhibitions:

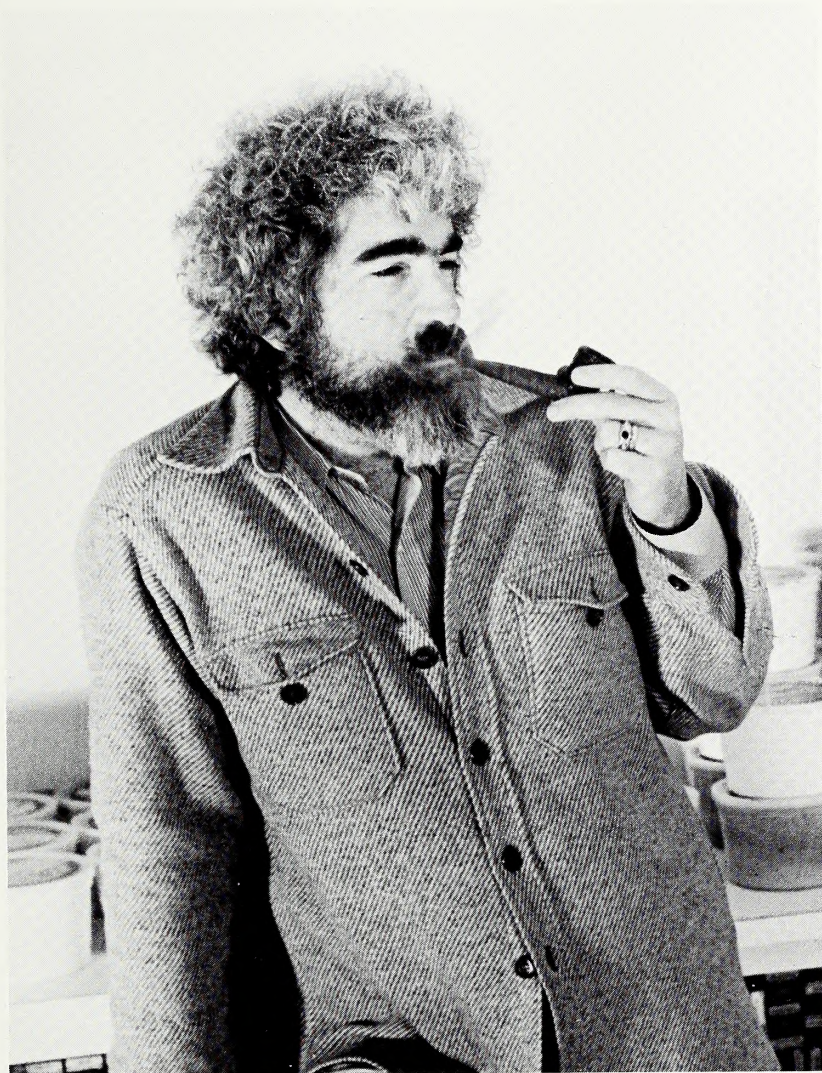
USIA Touring Exhibition, Japan, 1977
100 New Acquisitions, Brooklyn Museum, New York, 1978
XV International Sao Paulo Bienal, Brazil, 1979
Childe Hassam Purchase Fund Exhibition, American Academy and Institute of Arts
and Letters, New York, 1981
Biennial Painting and Sculpture Exhibition, Mint Museum of Art,
Charlotte, North Carolina, 1983

Collections:

Baltimore Museum of Art
Library of Congress, Washington, D.C.
Mint Museum, Charlotte, North Carolina
Philadelphia Museum of Art
Smithsonian Institution, Washington, D.C.
Whitney Museum of American Art, New York
Brooklyn Museum, New York
Victoria and Albert Museum, London, England
British Museum, London, England
Minneapolis Institute of Arts
Museum of Fine Arts, Boston
North Carolina Museum of Art, Raleigh

Gallery Affiliation:

Phyllis Weil and Company, New York



Bill Giduz

Herb Jackson

For me, painting is an act of meditation. By doing it daily, I am made mindful of the unity of all things. I consider my work to be a part of nature, rather than a statement about nature, and as such, I would not be surprised to enter a deep forest and find one of my paintings among the trees or against the rocks.

I build-up the paint in many layers, alternating between transparent and opaque. This becomes a kind of archeology, both in terms of the process of application, and the reverse decoding of information that the viewer accomplishes by spending time with the work of art.

I want the information in my paintings to be released slowly. As the painting is developed, gestures, signs, symbols and marks appear and disappear. Some remain to participate in the surface of the finished work, but their relationships are not immediately discernible, even to me, because they are not preconceived.

Herb Jackson

Jim Richard

OWNING MODERN SCULPTURE VII



Born:

1943

Education:

B.S., Lamar University, Beaumont, Texas, 1965
M.F.A., University of Colorado, Boulder, 1968

Present Position:

Associate Professor, University of New Orleans

Grants and Fellowships:

University Fellowship, University of Colorado, Boulder, 1966—1967
Liberal Arts Research Grants, University of New Orleans, 1976, 1979, 1981
Graduate School Research Grant, University of New Orleans, 1980
NEA/SECCA Southeastern Artists Fellowship, 1982

Awards:

Winner, "1977 Artists Biennial," New Orleans Museum of Art

Selected Exhibitions:

"Extraordinary Realities," Whitney Museum of American Art, New York, 1973
Galerie Simone Stern, New Orleans, 1975, 1976, 1978, 1980, 1982
"New Images in Watercolor," Akron Art Institute, Akron, Ohio, 1976
Gallery Rebecca Cooper, Washington, D.C., 1976, 1978
"1977 Artists Biennial," New Orleans Museum of Art
"Eleventh International Festival of Painting," Cagne sur Mer, France, 1979
"Southeastern Graphics Invitational," Mint Museum, Charlotte, North Carolina, 1979
"Louisiana Major Works," Contemporary Arts Center, New Orleans, 1980
"Exhibition of the Permanent Collection," Federal Reserve Board, Washington, D.C.,
and Miami, Florida, 1980
"Events," The New Museum, New York, 1980
Watson/de Nagy and Company, Houston, Texas, 1981
"19 Artists: Emergent Americans," Solomon R. Guggenheim Museum, New York,
1981
"Art on Paper," Weatherspoon Art Gallery, University of North Carolina, Greensboro,
1981
"The Image of the House in Contemporary Art," Lawndale Annex, University of
Houston, Texas, 1981
"New Drawing in America," The Drawing Center, New York, 1982
"Humor?," Southeastern Center for Contemporary Art, 1982

Selected Collections:

Solomon R. Guggenheim Museum, New York
Museum of the Twentieth Century, Vienna, Austria
New Orleans Museum of Art
Chase Manhattan Bank, New York
Federal Reserve Board, Washington, D.C.
Federal Reserve Board, Miami, Florida



Ron Todd

Jim Richard

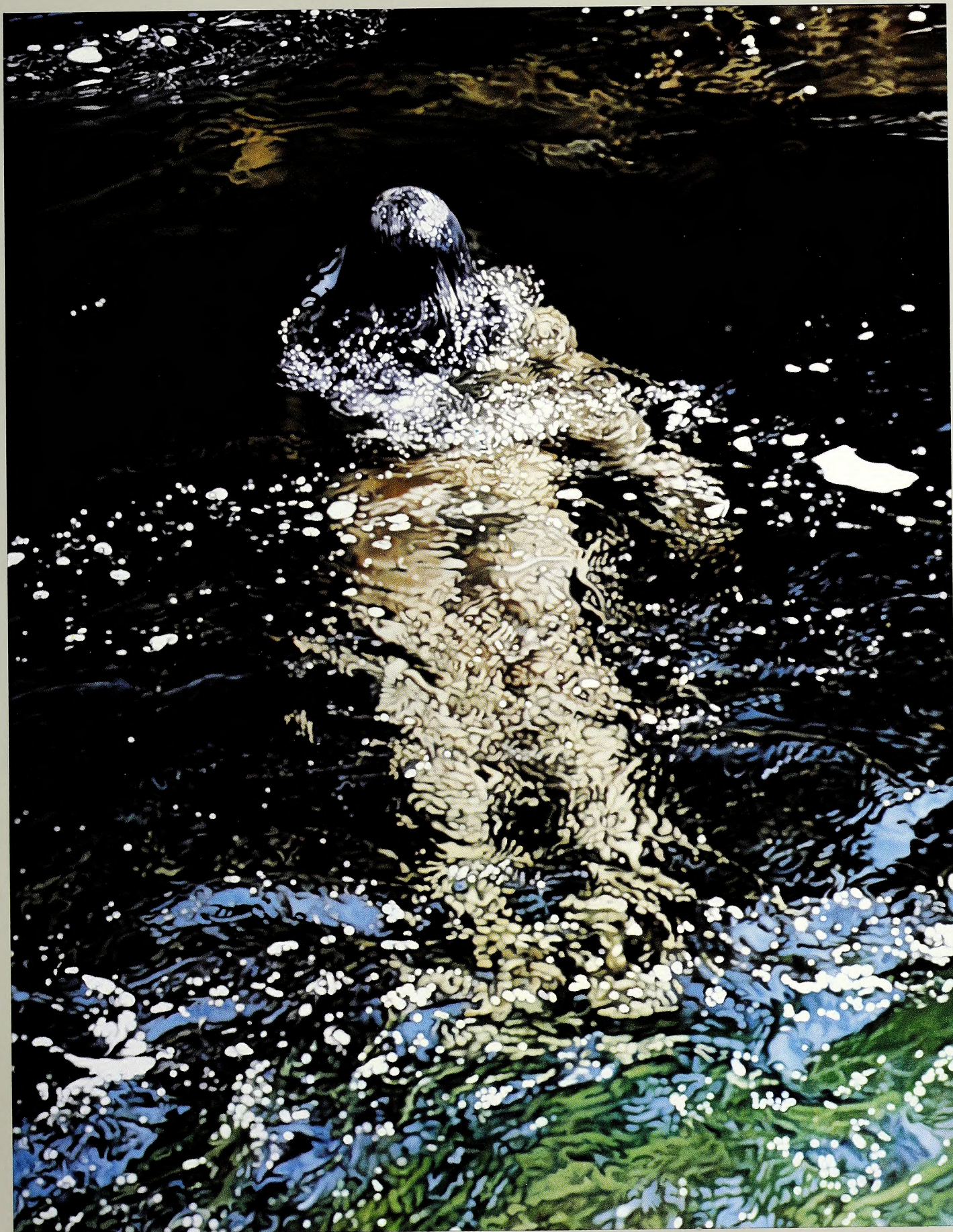
Jim Richard

Any real culture that grows out of suburbia is by nature a tough one.

... JIM RICHARD
1982

Alan Sonneman

ASCENT TO LIGHT



J.H. Breger and Associates

Born:

1952

Education:

Northwestern University, Evanston, Illinois, 1971—1973
B.F.A., San Francisco Art Institute, California, 1973—1975

Present Position:

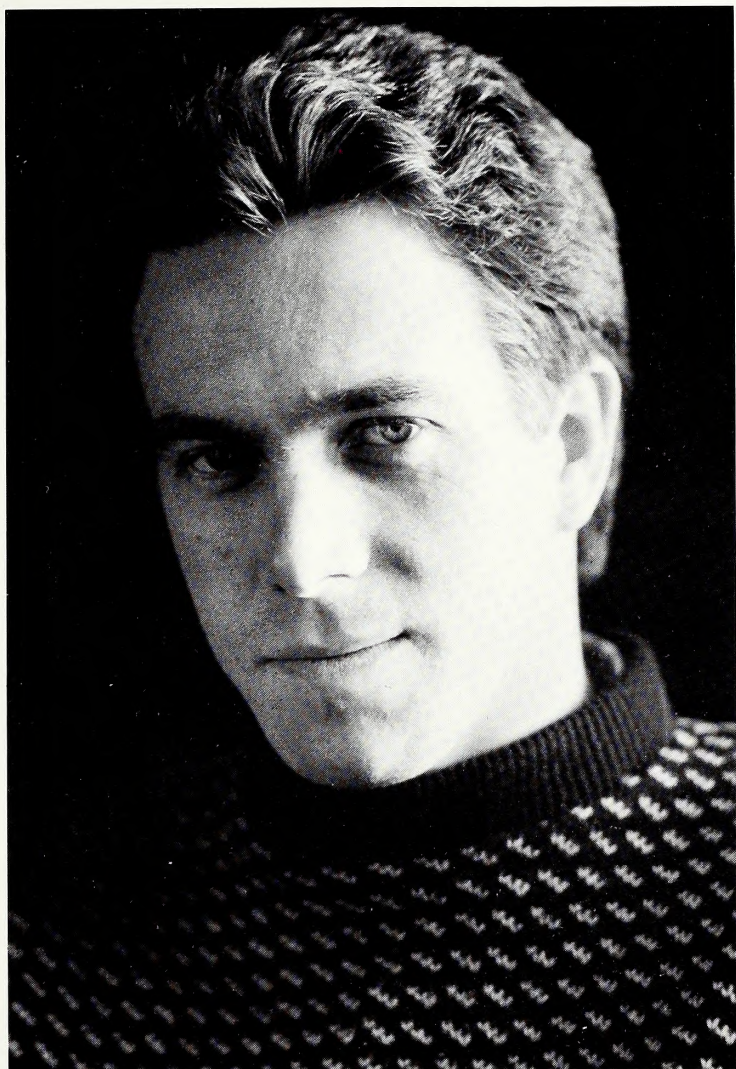
Living in a warehouse in East Los Angeles, California

Grants and Fellowships:

NEA/SECCA Southeastern Artists Fellowship, 1982

Selected Exhibitions:

Gallery 118, Minneapolis, 1976
Sebastian/Moore Gallery, Denver, Colorado, 1978
Gallery K, Washington, D.C., 1978
Maryland Institute and College of Art, Baltimore, 1978
Middendorf/Lane Gallery, Washington, D.C., 1979
Gallery K, Washington, D.C., 1979
Washington Project for the Arts, Washington, D.C., 1979
Washington Project for the Arts, Washington, D.C., 1980
Middendorf/Lane Gallery, Washington, D.C., 1980
Arlington Art Center, Arlington, Virginia, 1981
Corcoran Gallery of Art, Washington, D.C., 1981
One-person Show, Gallery K, Washington, D.C., 1981
Chrysler Museum, Norfolk, Virginia, 1981



Curty McGill

Alan Sonneman

Alan Sonneman

"Man's descent into the illusionary realm of matter must continue until there is nothing left to do but swim up to the surface of reality and live in the light of everlasting truth."—Henry Miller, **Plexus**

Catalog of the exhibition

Robert Brady

1. UNTITLED FIGURE 1982
Ceramic
35½" x 10" x 14"
2. UNTITLED FIGURE 1982
Ceramic
34½" x 9½" x 12"
3. UNTITLED FIGURE 1982
Ceramic
31¼" x 8" x 9½"
- * 4. UNTITLED 1982
Ceramic
20" x 27" x 14"
5. UNTITLED 1982
Ceramic
20" x 13" x 11"
6. UNTITLED 1982
Ceramic
18" x 14" x 10½"

Don Cooper

7. SONG OF THE RED WOLF 1981
Oil on Pine
44½" x 21½" x 14½"
8. BROTHER RED WOLF 1981
Oil on Canvas
48" x 60"
9. TROPHY 1982
Oil on Pine
68" x 40" x ¾"
10. EARLY MORNING HOWL 1982
Oil on Canvas
37" x 59"
11. SCOUTING NEAR THE MOUNTAIN
OF STONE 1982
Oil on Canvas
43½" x 77"
12. GUARD 1982
Oil on Masonite
95¼" x 26¾"
- * 13. NIGHT APPROACHES, DARKNESS
CREEPS IN 1982
Oil on Canvas
37" x 59¼"

Mark Grote

- * 14. UNTITLED 1982
Steel, Rubber, Plexiglas, Screen
and Water
40" x 61" x 2"
15. UNTITLED 1982
Steel, Rubber and Plexiglas
60½" x 48" x 2"
16. UNTITLED 1982
Steel, Rubber and Plexiglas
61" x 40" x 2"
17. UNTITLED 1983
Aluminum, Rubber and Plexiglas
48" x 60" x 2"
18. UNTITLED 1983
Aluminum, Rubber and Plexiglas
48" x 60" x 2"
19. UNTITLED 1983
Aluminum, Rubber and Plexiglas
48" x 60" x 2"

Edward Lee Hendricks

20. 1981-I 1981
Aluminum, Stainless Steel and Spirit
Level
8" x 102" x 13"
21. 1981-V 1981
Aluminum and Stainless Steel
7" x 89" x 5"
22. 1981-XXVIII 1981
Aluminum, Stainless Steel, Lacquer and
Spirit Level
11" x 59" x 9"
- * 23. 1982-XIII 1982
Aluminum, Stainless Steel, Lacquer and
Spirit Level
14" x 58" x 7"
24. 1982-XVI 1982
Aluminum, Stainless Steel, Lacquer and
Spirit Level
16" x 96" x 10"

- 25. **1982-XXIII** 1982
Aluminum, Stainless Steel and
Spirit Level
64" x 38" x 6"
- 26. **1983-III** 1983
Aluminum and Stainless Steel
136" x 72" x 148"
(Exhibited only at SECCA)

Herb Jackson

- 27. **ARCHIPELAGO** 1982
Acrylic on Canvas
90" x 66"
- 28. **ELEPHANT WALK** 1982
Acrylic on Canvas
66" x 90"
- 29. **RECEIVING (FOR GENE BARO)** 1982
Acrylic on Canvas
90" x 66"
- *30. **SILENT REALM** 1982
Acrylic on Canvas
90" x 66"
- 31. **SNAKE DANCER** 1982
Acrylic on Canvas
66" x 90"
- 32. **STONE SEED** 1982
Acrylic on Canvas
66" x 90"

Jim Richard

- 33. **DOORS NEXT DOOR** 1981
Acrylic on Canvas
35" x 72"
- *34. **OWNING MODERN SCULPTURE VII**
1982
Acrylic on Canvas
56" x 74"
- 35. **VIEWING THE SCULPTURE ALONE**
1982
Acrylic on Paper
12" x 8½"

- 36. **OWNING MODERN SCULPTURE VI**
1982

Acrylic on Paper
10" x 10"

- 37. **LAKE VISTA III** 1983

Acrylic on Canvas
68" x 88½"

- 38. **BLUE WINNEBAGO** 1983

Acrylic on Canvas
54½" x 38½"

- 39. **STEPPING DOWN** 1983

Acrylic on Paper
22½" x 22"

- 40. **OWNING MODERN SCULPTURE VIII**
1983

Acrylic on Paper
20" x 22"

Alan Sonneman

- 41. **DEFYING GRAVITY** 1980
Oil on Canvas
66" x 96"
- 42. **LIFE UNDERWATER** 1980
Oil on Canvas
66" x 96"
- *43. **ASCENT TO LIGHT** 1981
Oil on Canvas
88" x 68"
Collection of Tom Bacus
- 44. **MIGRATORY HABITS** 1982
Oil on Canvas
66" x 96"
Collection of Charlie Slichter
- 45. **SURFACE VALUE** 1982
Oil on Canvas
66" x 96"
- 46. **WALKING ON WATER** 1982
Oil on Canvas
38" x 48"

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